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As it has well been said, one might make up a whole library with works of the polemics inspired by him. How little he was a dreamer, although he indulged in philosophical speculation, is well seen in the characteristic and courageous way in which he solved the question of his *credo* after he had been openly converted to catholicism. Theology and metaphysics were not in his line of thought; therefore he said: "Ce que je crois, allez le demander à Rome."

It must be admitted that, while all admired his forceful argumentation, few followed him. The contention has been made frequently that there was a contradiction between the two chief principles of his philosophy, namely, evolutionism and traditionalism. This objection has no foundation. Evolution does not always mean progress. A nation may continue to "evolve" even after it has reached the climax of its strength and influence. Then, it may go backward, or it may maintain itself on the same level by remaining true to the traditions that made its greatness. According to Brunetière, France, in the classical period of its literary, artistic and political prestige, had developed, under favorable circumstances, the genius, the originality of the race. Since then, other ideals have been proposed to the civilized world, and France has tried to imitate others, while it would have been more advantageous and glorious to follow its own traditions. France was pervaded with the English spirit in the eighteenth century, with the German spirit during and after the Revolution, by the Scandinavian and the Russian spirits later, and by an altogether cosmopolitan spirit in our own days. In all these attempts at adaptation France has lost its individuality. By cultivating this individuality, it would conquer its former prestige among nations.

In this belief Brunetière was probably wrong. Modern nations seem to have directed their aspirations towards ideals very different from those of France at the time of Louis XIV and Bossuet; they would bow before another sort of prestige than that proposed by Brunetière.

But was Brunetière wrong also when he considered that the modern ideal was not higher, although it came after the other? This is a different question. Many would agree that the civilization of Greece, from an intellectual standpoint, was

superior to that of the Romans; and even if later the Roman ideal prevailed over the Greek, we need not change on that account, our ideas as to the comparative value of the two.

Brunetière's mistake seems to have been, after all, that he held up to his countrymen and his contemporaries, an ideal too high to be compatible with the new trend of civilization.

May many of us be found guilty of the same mistake!

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Deutsches Liederbuch für amerikanische Studenten.

Texte und Melodien, nebst erklärenden und biographischen Anmerkungen. Herausgegeben im Auftrage der Germanistischen Gesellschaft der Staats-Universität von Wisconsin. Boston: D. C. Heath & Co., 1906. 8vo. vi and 157 pp.

The educational value of songs for linguistic purposes has not been fully appreciated. Songs are more easily memorized than poems without musical setting and the phrases of the song cling more persistently to the memory. Accordingly it was a wise plan of Professor Hohlfeld and his associates to prepare a collection of popular German songs for use in high school and college classes. The selection of ninety-five pieces was based in part on the consensus of a large number of teachers. While it is inevitable that one who is fond of German songs should miss some especial favorites, it is safe to say that no one will object to any of the pieces that have been included.

In the many popular collections current in Germany drinking songs occupy a larger space than average American taste would approve and the proportion and nature of the love songs is not always suited to the character of co-educational institutions. Although on this ground some otherwise charming songs, such as "'s giebt kein schöner Leben als Studentenleben," are omitted, the delicate task of the editors has been judiciously performed. By a hasty classification there are 22 love songs, 11 songs of farewell, 14 patriotic songs, national or local, 11 songs of various moods, 14 student and drinking songs, 6 religious, 7 wanderers', 4 soldiers', 2 hunters', 4 comic

songs. Twenty-two songs are arranged for solo singing, while the rest are composed for mixed quartette. If any unfavorable criticism is to be passed on the book, it is in connection with the 'key' in which some of the songs are pitched. Whether composed for one voice or four, it is to be borne in mind that the mass of singers will carry the melody in unison. Accordingly songs for use in general congregational singing should be so pitched as never to carry the melody to high G, not even to a sustained F. A few, but only a few, of the pieces in this collection will be less available for not having observed this limitation, unless the school using it has some strong high voices.

The book will be a decided boon to German teachers and students all over this country and will surely contribute materially to spread the knowledge of the beautiful German songs and thus vitalize and inspire the work of instruction. It is offered at a moderate price, though well printed and worthily bound. Those who avail themselves of the excellent collection will have the additional satisfaction of knowing that they are contributing to the cause of Germanistic education in Wisconsin through the Germanistische Gesellschaft of the State University, to which the royalties for the book are dedicated.

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Deutsches Liederbuch für amerikanische Studenten.

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Whenever I spend an evening in one of the attractive fraternity houses here, and see the fine piano piled high with pieces of sheet music the gaudy colors of which fairly pain the sensitive eye; when I hear the boys sing for hours at a time such inspiring sentiments as: "If the man in the moon were a coon, coon, coon;" "On yo' way, babe, on yo' way, chase yo'self down by the bay;"

"And their eyes went goo, goo, goo," and others quite as uplifting and inspiring as these, set to music fully as inane as the words, my mind goes back to student days in Leipsic and to the student and folk songs which we sang. What a variety of themes they touched, from the pathos of the rustic lovers' farewell to the roaring, triumphant song in praise of the victorious Fatherland; from the stately choral with its religious sentiment to the most rollicking, boisterous drinking song. Some were extremely nonsensical, far more so than our American favorites, but it was a witty nonsense, a "*genialer Blödsinn*" and the mind was not lulled into dull inanity thereby.

A "rag-time coon song" might be a pleasing bit of variation in an evening devoted to music. Our students, however, seem to have nothing else; they waste their time with these shallow productions, all of which are alike, and not one in one hundred of which possesses any originality, any real sentiment, any virility, or the slightest grain of "*genialer Blödsinn*." It seems almost as if our youth had no "*echte Jugendpoesie*," no appreciation of "*echter gefühlvoller Jugendgesang*." This, however, I do not believe to be true. If our students could hear good songs and hear them often enough, they would learn to appreciate them, and would avoid the present worthless stuff which steals away so much of their time. Even if there is no great inherent impulse towards virile and genuinely pathetic sentiments, set to worthy melodies, a feeling can and must be developed from without. If our students can hear and sing good foreign songs and learn to appreciate them, one of the most important steps in the achievement of a real culture will have been taken. The actual production of original, genuinely American songs of sterling worth will follow then in due time as a matter of course.

No other foreign nation has so many splendid songs especially adapted to our college youth as Germany, and those who aid in making our students familiar with these German songs, with this vitally important element of true culture, are deserving of the heartiest thanks. An important contribution in this field is the *Deutsches Liederbuch*, compiled by the "Germanistische Gesellschaft" of the University of Wisconsin, and published by D. C. Heath and Co.